



# **CREATIVE SCENE**

## **CREATIVE PEOPLE AND PLACES:**

# **NORTH KIRKLEES**

## **EVALUATION REPORT**

### **MAY 2016**

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## ACKNOWLEDGEMENTS

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## PREFACE

This report is the outcome of a first phase of research to evaluate Creative Scene in the context of public engagement in arts and culture within North Kirklees. This report is predominantly based on the first six months of working with Creative Scene (November 2015 to April 2016). The report has been produced with respect to conversations, meetings and workshops that identified key discussions and debates surrounding the evaluation of Creative Scene: Creative People and Places programme and the expectations placed upon it with respect to sustainability and legacy.

As we look to identify mutual interests, benefits and opportunities with a future programme in mind it's important to acknowledge that inclusive, vibrant and accessible communities all rely on accessibility to cultural amenities, human and physical resources; including the powers of expression to foster sustainable creative livelihoods that empowers all. It is in this context that the content of this report has to be understood in a particular moment of time in the history of North Kirklees as we plan to work together upon the next phase of the implementation of Creative Scene's Business Plan.



Professor Steve Swindells

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# 1. INTRODUCTION

First, we should celebrate the achievements of Creative Scene to date. In 2013 North Kirklees was regarded as an area of low engagement in arts and cultural activities. It was acknowledged in Creative Scene's Business Plan that whilst there was some professional arts activity in North Kirklees there was comparatively few opportunities for progressing arts involvement from first engagement to the development of regular participation or audiences. The business plan highlights that the December 2011 Kirklees Council residents survey 'Your Place, Your Say', showed that: <sup>i</sup>

- only 43% of people in North Kirklees (33% in Dewsbury) said that there was a good range of arts - compared to 60% in South Kirklees.
- 52% of people in North Kirklees did not attend a single arts event in the previous year, compared with only 36% in South Kirklees.
- regular arts attendance in North Kirklees is less than half the rate in South Kirklees.

Evaluation conducted to date, which includes anecdotal feedback from SceneMakers, (local people which Creative Scene has engaged with the programme), alongside statistical data from monitoring, demonstrates:

- Creative Scene events have become a source of pride for residents in their community, increasing their sense of connection to place and people.
- The programme is highly accessible and attractive to large audiences as well as dedicated targeted audiences: often combining multiple art-forms in a single event.
- SceneMakers are active and committed: they have been involved in over 37 different events.
- Each SceneMaker has a personal development programme, which builds social capital by boosting individual ability and motivation to be civically engaged, as well becoming a cultural ambassador to support grassroots organisational capacity for effective action.
- Each Creative Scene event has helped increase the scope of individuals', groups and communities social networks.



- SceneMakers collectively recognise the critical importance of engaging young people in being culturally active, and for young people to have a sense of place to locate their creative skills.
- Creative Scene have enabled local and regional artists, through financial or other supports, to engage in creative activity with community representatives and audiences.
- Volunteers have been active in 60 events resulting in over 340 hours of volunteering activity.
- The programme has reached estimated audience numbers of 68,871 between April 2014 and December 2016.
- The engagement process has been equally important and valued as the creative outcome or event.

As Creative Scene continues to seek innovative ways to employ the breadth of the creative arts to improve and strengthen engagement in North Kirklees communities, they have become increasingly aware of the need to assess and measure the impact of their programme.

## **A NOTE ON IMPACT**

The evaluation of impact is made problematic by the many complications involved in understanding the inter-relations between difference in the creative arts and difference in the communities. Professor John Holden reminds us in the introductory sections of his report ‘The Ecology of Culture’ (2015) that when speaking of measuring the impact of the creative arts do we refer to individual participation [as audience member or direct involvement as artist or SceneMaker?], to the presence of different arts organisations (local or national/professional or amateur) or to the different districts, festivals or community art practices - and by communities, do we mean regions, towns, neighborhoods, schools or ethnic groups? And when speaking of impact do we refer to cultural, social and/or economic impact; do we refer exclusively to direct community-level affects or do we also include individual and organisational level ones?<sup>ii</sup>

The brief for conducting evaluation and measuring impact can be summarised in the following three points:

- A focus on measuring the engagement and affect upon local communities (including SceneMakers) in the wider programme – as representatives of their

communities, as audience member, as volunteers and as co-commissioners and programmers.

- To begin capturing the human stories of how Creative Scene programme has impacted upon individuals and groups perception of the arts in North Kirklees.
- To foresee how the Creative Scene programme might be of interest to other sectors with regards to generating deeper positive impact upon people's lives.

The key to understanding Creative Scene's achievements and what needs to happen next is how we implement open, innovative and empathic evaluation methods to capture and analyse the data received from audience engagement participation. This can be summarised as:

1. Engagement leading to increased propensity to attend arts events.
2. Participation in decision making about what and where things are programmed or commissioned.

One might see the emergence of new thinking on evaluation practices as part of a rapid accumulation of gathering material that works across different sectors. As such, evaluation is expected to touch upon other disciplines to embrace methods drawn from, for example, anthropology, ethnography, psychology and environmental science, to varying levels of rigour and criticality. Equally, cross-disciplinary evaluation, and the measurement of impact via arts events may include incursions into other professional sectors, in particular health and economics.

Even when evaluation refers only to cultural activities, it is often expressed in terms of efficiency, cost-per-user and audience diversity, rather than discussed in terms of deeper affects and cultural achievement. In brief, this report (and forthcoming reports) propose it is better to see the work of Creative Scene within a broader cultural ecology, because this perspective offers a richer and more complete understanding of the complexities involved in reflection and evaluation, and how to understand those complexities as we consider sustainability and legacy. Professor Holden points out in 'The Ecology of Culture' that,

“a deeper understanding of culture can be achieved by applying the multiple perspectives that an ecological approach demands [...] culture consists of moments when people and things come together in concatenations, ‘flowerings’, events and assemblages. Culture is an organism not a mechanism; it is much messier and more dynamic than linear models allow.” (Holden, 2015, p2)

Understanding the work of Creative Scene within a cultural ecology is compatible with recent research on cultural value, such as the Warwick Commission, that takes into account a wide range of non-monetary values: showing how patterns and relationships develop within different regional and community settings, how careers develop, ideas transfer, money flows, and how event and content of a cultural programme forms a dynamic catalyst between the funded, homemade and commercial subsectors.<sup>iii</sup> Within the initial evaluation diagrams produced within this report (see Appendix 1), the different analysis may appear too linear in thinking but their intention is not to conclude and foreclose rather to stimulate new overall perspectives that may help and grow a deeper understanding of Creative Scene's work and fresh ways of thinking about how culture operates and opportunities arise for all.

## **2. NOTES ON METHODOLOGY**

The basic methodological framework is drawn from ethnography and was essentially driven by embedding oneself as a researcher within the specific setting of Creative Scene operations for a prolonged period of time. This enabled the development of a rich understanding of the dynamics and complexities of Creative Scene operations and objectives, and to understand those operations with respect to the North Kirklees environment, and the workings of cultural, social, political and economic factors that affect public engagement in the arts. The methodological intention is to continuously observe, listen, record and try to experience and understand ideas and practices from the perspective of employees, SceneMakers, artists, stakeholders and public perceptions.

The essence of the methodology is to holistically record the phenomena of operations and social relations from the 'inside', by observing and participating in all forms of social activities, by talking to people in their 'natural' settings and in collecting materials (photographs, texts, literature, statistics) that enables an understanding of Creative Scene's aims and objectives; where social meanings and activities are embedded.

Through this material, knowledge is produced, theories developed, and different practices are reflected upon that help to shed light on aspects of Creative Scene aspects that can only be accessed through intimate and extended forms of investigation.

The application of ethnographic methods are often unique and particular to a specific situation, rather than something which can be applied as a formula. The research

required a particular mode of attention in listening and recording that requires skills of patience, endurance and sometimes diplomacy; these characteristics are inter-twined with the empirical, the analytical and the theoretical. Ethnographic processes are generally underpinned by the following three approaches (Westbrook, 2008):

1. to clarify the relational dynamics within a specific place that hold existing ways of thinking (and acting) in relation to local situations.
2. to enquire into the spaces in which people make decisions, and to observe and question when decision making is a relational process or the autonomous choice of individual(s).
3. to show that things might be otherwise than had previously been assumed, and to bring new questions to the discussion.

With these initial research methods in mind, the process was to identify a network of contributors drawn from Creative Scene staff, SceneMakers, artists, stakeholders and, where possible, members of the public. Each type of contributor brought their experience to bear on conceptualising Creative Scene with respect to understanding audience development and the quest to seek broad and deep public engagement in the arts across North Kirklees. Through attending meetings, events, meals and workshops, participants provided a critical framework that led to a series of questions for follow on one-to-one in-depth conversations.

## **ONE-TO-ONE CONVERSATIONS**

The prompts for conversation had a general framework, which was flexible enough to be adapted with respect to each participant: the intention to respond to their line of thought and open the debate to issues they wish to reflect upon. It was important to initiate the idea of a discussion or conversation to dissolve the interviewer/interviewee conventions and eradicate the unintended power relations that often arise during formal interview processes. Each participant gave consent to the conversation being recorded. In principle, the conversations focused on each individual's situation and their role in response to the following:

- Initial induction or awareness of Creative People and Places initiative.
- First experience of Creative Scene and understanding of Creative Scene's objectives.
- Description of events or activities they have participated or contributed to.

- Involvement with planning and programming of events, and delivery of events.
- Experience of engaging with the public through Creative Scene events.
- Involvement with planning, production and distribution of publicity material.
- Involvement with planning and process of public evaluation.
- Experience of post-production correspondence and ‘internal’ review of events.
- Propositions for what they would like to see happen next.

## **FINAL ITERATION OF THE REPORT**

The conversational prompts explored current constructions of audience development, public engagement in the arts and cultural leadership, and the potential of a different construction informed by the way in which Creative Scene staff, artists, SceneMakers and volunteers may work creatively in the public sphere. The outcomes of these discussions were wrapped around the literature review, as well as evaluation and monitoring data collected by Creative Scene. In the final development of this report, the emerging thinking was shared and discussed with Creative Scene staff and the Consortium Board; this led to constructing a series of iterative loops that eventually fed back into a final iteration.

## **3. DCMS CULTURE WHITE PAPER: A NOTE ON SUSTAINABILITY, LEGACY AND FUNDING**

The launch of the government’s Culture White Paper (March 2016) has to be reviewed in relation to Creative Scene’s sustainability and legacy beyond current funding. As one key stakeholder commented, it can take up to ten years to establish a cultural scene in areas that are known as having low engagement in the arts. The Culture White Paper takes an instrumental approach to arts and culture alongside mixed funding models, seeing them as tools to achieving the governments aspirations for access, place-making and its devolution agenda towards ‘soft power’. Whilst the White Paper is welcomed by some, in particular the governments acknowledgement of the importance of culture, others regard its content as having significant omissions in some key strategic areas – in particular the lack of connection between the sectors’ and the decline of arts teaching in schools as a result of the Governments’ English Baccalaureate. BACC for the Future campaigners who advocate for arts subjects to

be included in the curriculum see this as key factor to driving appetite for the arts in young people.

## **JOINED-UP POLICY AGENDAS**

The reference to the economy in the Culture White Paper is deliberate. Politicians have finally come to understand that the cultural sector is a key driver of the creative industries, which continue to grow at a much faster rate than any other sector in the economy as a whole. Whilst the creative arts and cultural initiatives are widely used in urban contexts under the headline of regeneration: in particular the contribution of community art programming to achieve social benefits through the involvement of citizens in place-making processes there is a danger that too much focus on the economic importance of the arts may overlook the overall objective of how best to engage more people in North Kirklees to experience arts and culture, and to measure what impact this has upon people's lives (Reeves, 2002).

In particular, understanding Creative Scene's programme in context to what events attract people who do not regularly engage in mainstream arts activity. An *aide memoir* within the process of evaluation has to be with respect to human stories, where everyone's experience matters, where individual opinions and stories count, and are valued and highlighted in appropriate promotional platforms as well as subsequent reports. Creative Scene have already generated a positive change in individuals, raising aspirations and improving skills, confidence, self-worth and potentially employability – the challenge is how can the engagement strategies be further developed to include a wider reach?

## **FUTURE FUNDING**

With respect to future funding, an evaluation narrative that incorporates the ethos of the Culture White Paper, and interconnectivity among other policy fields, may be the key to engaging more people in the arts as well a key to sustaining funding. Partnership with the resources of other sectors is an opportunity to engage more publics and professional sectors in the benefits of a distinct vibrant arts scene. In order to achieve this, Creative Scene, alongside their consortium members, stakeholders and partners (public and private) should consider the interconnectivity of the following policy areas:

- i) Cultural Policy
- ii) Urban Regeneration Policy
- iii) Social, Health and Economic Policy

Concepts such as arts in the community, public realm, regeneration, inclusion and participation might underpin funding applications to examine the controversial, sometimes clashing definitions, and the unavoidably different aims of each respective policy development within a North Kirklees local context: how can culture, ‘peri-urban’ regeneration and social mobility cohere? There is much research that demonstrates how these problematic causal relationships evidence (Julier 2013).

- 1) That place-making processes (as those in regeneration initiatives) can have an influence on engagement in arts and culture.
- 2) That engagement in the creative arts if collectively fostered from the ground-up can be a constitutive element in broader cultural and social regeneration policies; more specifically, engagement in the creative arts may have a positive affect with people and space, namely the public space.
- 3) And finally that an experience of the creative arts can have a predominantly positive impact, but sometimes negative cultural impact if the event is too alienating for local needs.

## **NORTH KIRKLEES CHALLENGES IN CONTEXT**

We are aware of the challenges – of how social deprivation and lack of engagement in the arts appear in the same areas, both are symptomatic of broader socio-cultural and political problems. Kirklees Joint Health and Wellbeing Strategy 2014-2020 highlights that compared to the rest of England, people in Dewsbury and Batley are four times as likely to live in low-income households in ethnically diverse areas.<sup>iv</sup> The average household incomes in Dewsbury and Batley are 20% lower than England as a whole and in North Kirklees they are 10% lower. Dewsbury and Batley also suffer from higher levels of ill health, including mental illness, as well as higher unemployment compared to the rest of the UK. The unemployment rate of 8.5% is 2% higher than the British average of 6.5%.

There is also an identified need for affordable housing provision across North Kirklees. Average earnings being lower than the national and regional average is a contributing factor: 25.6% of local housing is classified as non-decent and 16% were classified as having a Category 1 Hazard, which are regarded as potentially serious hazards to health and safety. North Kirklees has double the national average of older people living in poverty. The percentage of economically active people in Kirklees is currently 72.3%, which is below the British average of 77.5%. With regards to health: 18.4% of year 6 children are classified as obese, equally 21.8% of adults are classified as obese. 19% of adults in Kirklees eat fast food or takeaway meals at least once a week. Binge drinking is also an issue (1 in 6 females and 1 in 4 males) and especially in

women of childbearing age: over 1 in 4 (26%).

## **CONCLUDING NOTE: CULTURAL AND SOCIAL EXCLUSION**

Social exclusion and lack of engagement in the arts may have an interconnected spatial dimension. We know that exclusion from culture and social life is a complex and multidimensional phenomenon, which affects different aspects of social and collective life to different degrees. Its manifestations can appear alone or in combination: experiencing exclusion from an arts genre, cultural venues, the labour market, social and educational services are contributing factors. What is important to underline here is that exclusion can also be associated with physical and practical elements such as lack of transport, designated cultural space, spatial segregation, poor environmental quality and urban decay, with their causal influence upon stigmatisation and lack of a sense of belonging.

It is in this challenging environment that Creative Scene traverse the traditional boundaries and genres of the creative arts (where events often include both visual arts, performing arts, and more broadly defined festival activities) in a variety of non-traditional arts venues, such as pubs, café's, train stations and a variety of public spaces. Creative arts in the public, is not only creativity being performed or presented in public spaces but equally animating the public sphere as a creative space: in brief, a programme that can sensitively raise social or political issues, may equally stimulate participation. To date, the programme provides examples of the creative arts temporarily positioned/performed within a variety of squares, parks, streets and building premises. In such public spaces, the creative arts has inducted its presence upon the general public, conveying meanings from aesthetic to creative entertainment contexts into the public arena.

## **RECOMMENDATIONS**

1. Funding Strategy: Regular scoping of funding opportunities with a timetable to gather content and preparation towards submission dates. The Culture White Paper suggests there are opportunities to fund research and activities that opens the possibility of a different set of localised relations between culture and economics both as areas of policy discourse, and as systems of societal organisation.
2. Through a consortium of both public and private stakeholders (including members of the public, such as SceneMakers), explore research questions that align the interrelated challenges of cultural and social exclusion.
3. Cultural Leadership Strategy: Creative Scene Consortium Board develop a



strategy for cultural leadership in North Kirklees that is responsive to the discourse of local health, social and economic policy and consequently incentivise integrated collaborative projects.

## **4. SCENEMAKERS: SOCIAL CAPITAL AND COMMUNITY COHESION**

Although the background of each SceneMakers is quite varied, the collective role of the SceneMaker in the programming process provides a model of how a grassroots arts programme like Creative Scene may use the creative arts as a mechanism for both social capital and regional development. It is not uncommon for a community arts programme to almost universally involve community members as cultural advocates in a concentrated manner, leading to greater sustainability and legacy of the arts in the region. Social capital is generated by the SceneMakers operating within a social structure or network of relationships. The core theory for how SceneMakers become cultural advocates is based on how people connect to one another within which people tend to share common values and interests with each other and provide a social resource for mutual benefit (Ewbank *et al*, 2014).

Communities like the SceneMakers adhere together by the differentiation between strong relationships (family, friends, colleagues) and weak ties (acquaintances). Paradoxically, social theory proposes it is the link to acquaintances that bind social networks and provide 'bridges' between social and cultural worlds where crucial ties are formed that establishes the network (Field 2003). The engagement of the SceneMakers with the programme stimulates a creative scene network to become established by enabling both strong relationships and acquaintances. In context to Creative Scene's programme, social capital via the SceneMakers is productive, making possible the achievement of audience development and public engagement that in its absence may not be possible (Coleman, 1988, Granovetter, 1983).

Creative Scene provide a programming model in which professional artists, producers and SceneMakers often work in a collaborative creative process resulting in a collective experience for those involved in the production process through to an event impacting at the point of reception. The relationship between the Creative Scene producers and SceneMakers provides a conduit for the different areas and communities of North Kirklees to express themselves; it enables the artists, through financial or other supports, to engage in creative activity with the respective community representatives and audiences. Above all the collaborative or dialogic

nature provides a critical framework so the engagement process is equally important and valued as the creative outcome or event.

Constructing personal development programmes for each SceneMaker builds social capital by boosting individual ability and motivation to be civically engaged, as well as building grassroots organisational capacity for effective action. The role of the SceneMakers has been instrumental toward the following:

1. Identifying a venue (public space) that draws people together who would otherwise not be engaged in constructive social activity.
2. Fostering trust between artist, volunteers and community reception, thereby increasing their generalised trust of others.
3. Providing an experience of collective efficacy and civic engagement, which spurs participants to further collective action.
4. Creative Scene events may be a source of pride for residents in their community, increasing their sense of connection to place and people.
5. Helping to broker an opportunity for volunteers to learn technical and interpersonal skills important for collective organisation.
6. Increasing the scope of individuals' social networks.
7. Working in partnership between different organisations involved in an event to enhance both the SceneMaker and the organisation's capacity.

Some SceneMakers quotes:

"I want to get people together, and to show off this town's creativity."

Harriet Lawson, Dewsbury

"It's very exciting to think this daft idea has come together and now over 200 people are about to watch us perform opera in Batley."

Andrew Marsden, Batley

Attending SceneMaker meetings and through one-to-one discussions with SceneMakers informs the following SceneMaker perceptions:

- Attending Go-and-See events across the UK has enabled a broader perspective of valuing the arts: particularly valuing the role of culture in support

of community identity and cohesion. In brief, how community centred cultural events can bring people together and re-energise an area.

- They greatly appreciate bi-monthly SceneMaker meetings as a catalyst and driver to their role. They appreciate meeting like-minded colleagues, sharing best practice, developing ideas and discussing further areas for personal and collective development.
- They would welcome monthly SceneMaker meetings and opportunity for greater involvement where applicable. One example could be in the relationship between events programming and production and distribution of promotional material – with a view to enabling greater lead-in time to promote an event. Greater lead-in time for SceneMakers to distribute promotional material would be greatly appreciated.
- They acknowledge the inter-relationship between the arts, culture and community to foster local aspirations and sense of ownership to a cultural offer.
- They collectively recognise the critical importance of engaging young people in being culturally active, and for young people to have a sense of place to locate their creative skills.
- They understood issues of quality in arts programming: acknowledging different levels of quality between part-time ‘amateur’ artist and touring professional – recognising both are vital in the cultural ecology.
- They comprehend the role of SceneMaker as an advocate for cultural leadership in an area: particularly in mobilising and helping the volunteers in developing their role and contribution to an event.
- They acknowledge the co-production of publicity and marketing materials helps embed their role in developing an event.
- They recognise the importance of consistency and momentum between one event and the next if an area is to develop a creative scene.
- Since working with Creative Scene many have been inspired to become creative in themselves – either making their own art or wishing to adopt more curatorial positions.

The activities of the SceneMakers chime with Kirklees Council broader aspirations for enabling creative citizens to become active within their local communities. Kirklees local authority recognise that the creative sector makes a valuable contribution to developing cohesive communities, raising people's aspirations, improving well-being as well as contributing to the local economy. One initiative in this context is Kirklees Creative Partners Investment Programme, which is directed toward arts organisations to work in partnership with Kirklees Council with the intent of maintaining a strong cultural infrastructure.

## **RECOMMENDATIONS**

1. Reconceptualise the scene-making initiative: promote Scene-making as an activity available to all over the need to be a SceneMaker as a validated identity. The precedent of SceneMaking as a validated identity may now form an unintended confusion to more people participating and seeking greater involvement in the organisation and delivery of cultural activity.
2. Provide public open call induction sessions on 'best practice' for creative scene-making – to be co-delivered by existing core SceneMakers, artists, Creative Scene and University staff.
3. Pilot Scheme to explore greater autonomy for existing core SceneMakers as cultural leaders: there is an opportunity for existing SceneMakers to be reconstituted as voluntary local cultural leaders, supported and underpinned by a programme of continuing professional development. The intention is to enable greater ownership and advocacy towards organising and programming cultural events and activities.
4. Differentiate existing core SceneMakers from newcomers and offer a programme of continuous professional development programme, which may also be offered to Creative Scene artists. The programme may have contributions from a number of different sectors – including, Creative Scene, Local Authority, University staff, artists and other related organisations. The programme may include the following examples: strategies for space and creative placemaking; neighbourhood self-determination - community-centered planning; inter-cultural dialogue; cultural policy agendas; civic agendas and cultural citizenship. As well as more practical skills and protocols, such as: funding, health and safety, public liability, ethics, marketing, documentation and archiving.

## 5. ARTISTS

Alongside meeting artists at various events, including attending a networking meal, the research involved one-to-one in-depth conversations with five artist's/artists groups whose comments and thoughts feed into this report. Creative Scene artists are predominantly freelance artists who work on a self-employed basis and therefore are independent of other members of Creative Scene staff. They all have experience of working in community arts prior to their contribution to their involvement with the Creative Scene programme; examples of previous experience include arts outreach work, youth arts, arts and health and working in the education sector.

Many regard themselves as an artist 'portfolio' worker, which in practice means holding down a number of commissions or jobs at once to support their creative work. Working hours do not usually follow a fixed pattern in trying to fit in with other work and personal commitments. Artists may work at any time and for any number of hours per week. There is no standard or structured career path for an artist and so career development is not easy to predict. Some of the artist's work from an external studio whilst others work from their own homes. It is common for artists to share studio space, often converted industrial space or former commercial property. Although many artists find satisfaction in being independent and self-employed, it also carries a lot of responsibility in terms of administration, self-promotion and business management. With regards to portfolio working patterns, tasks and duties identified include:

- managing tax and self-employment issues;
- organisation and administration tasks associated with running a studio;
- continuing to write funding applications;
- applying for other residencies and competitions;
- liaising with contacts, commissioners, curators and other artists;
- negotiating a sale or commission;
- self-promotion, networking, attending private views and other events;
- supporting the writing of press releases;
- maintaining a portfolio which will typically include maintaining a website;

- evaluating a project and providing feeding back to a commissioner.

The flow of work from one commission/project to the next can be very irregular and there can be a general lack of stability and other benefits such as pensions that are usually associated with full-time employment. Most of the artists regard themselves as established but equally recognise that being a self-employed full-time artist is a highly competitive field with the perception that there are more professional artists than there are formal opportunities or commissions.

The artists noted it is very important to be resourceful and open when working with Creative Scene – in practice this meant being adaptive to different communities and working in new and interesting places to conduct or present work, such as café's, shops, public spaces or other non-traditional cultural venues. All of the artists' state they enjoy working and collaborating with others. Developing good relationships with other people, whether from the arts sector or not, can provide a forum for criticism and improvement. The artists acknowledge that despite considerable experience they are still constantly growing and developing their work and practice through improved self-awareness and an increased knowledge of what is happening in the world around them.

Finding the right commission or project in order to fit in with an artistic identity and past portfolio is not always straightforward. Most of Creative Scene opportunities provide short-term possibilities, often involving submitting a proposal on a perceived competitive basis rather than a direct invitation. Even if the artists were invited to present an existing piece of work they would generally engage in critical reflection and self-initiate a personal brief to re-conceptualise the work which would involve researching, planning and revising the art work.

They regard quality and success as being highly dependent on their commitment to the work being produced, and then effectively communicating the quality to the audience and/or participants it's likely to interest. Most of the artists commented that it is about pushing their work into the public domain and making the technical, conceptual and contextual elements as visible as possible within the community. Documenting and promoting the practice effectively will help get future work or commissions. The artists also collectively recognise the critical importance of engaging young people in being culturally active, and for young people to have a sense of place to locate their creative skills.

## **ARTIST DEVELOPMENT: THE FACULTY**

Creative Scene have been pro-active in collaborating with other North West Creative People and Places organisations to co-fund and co-organise the 'The Faculty': a development programme for socially engaged artists, led by Chrissie Tiller and In-Situ.

The long-term intention for Creative Scene is to build a network of socially engaged artists to work locally across North Kirklees. The educational connotations of the Faculty follows in the footsteps of previous alternative arts education projects, including: the notional 'anti-university' Flat Time House, founded by John Latham with the intention to provide public arts education for all. Similarly, Open School East, London (OSE) was founded in 2013 in response to increased tuition fees and rising student debt. The intention is to manage a space for artistic learning and production that is experimental, versatile, independent and highly collaborative. Central to OSE's approach is a commitment to foster cultural, intellectual and social exchanges between artists and the broader public, as well as initiating other forms of pedagogy and artistic learning.

## **ARTISTS SKILLS-SET FOR WORKING IN THE COMMUNITY**

Skills-set that the artists recognise are a prerequisite for working in the community include:

- ability to work with a range of community groups to identify their needs and then adapting the project to meet these needs;
- ability to negotiate with the commissioner/sponsor to see what art form they would like to use for the project;
- designing and delivering workshops to engage different communities;
- teaching different art techniques through workshops and classes;
- helping groups to develop artwork for their own community;
- offering advice and support to community groups on fundraising and forming projects;
- liaising with a variety of people and different organisations/sectors to include: local authority, health sector, civic organisations, sports clubs, schools and local business.

Through participatory activity the Creative Scene artists have the capacity to encourage and enable transferable skills with members of the community – some of which are valued by many employers. These include:

1. the ability to develop individual ideas and collaborate with others
2. strong observational, research and analytical skills
3. creative problem solving; nurture divergent thinking and the ability to articulate ambiguities
4. the ability to learn from constructive critique and be objective about work
5. an openness to new influences and concepts
6. how to be innovative and entrepreneurial

## **RECOMMENDATIONS**

1. Open call workshops aimed at artists to learn, share and discuss best practices that make it possible for cultural planners, artists and communities to achieve long-term positive impacts on public life and public policy.
2. Commission research that aims to gain a greater understanding of the types of approaches artists employ to achieve the right fit between community aspirations, public benefit and artistic practice.
3. Commission research that explores how artists' may enable public understanding of cultural, social, health and economic policy development.

## **6. MARKETING AND AUDIENCE DEVELOPMENT**

“Low engagement is more the effect of a mismatch between the public’s taste and the publicly funded cultural offer.” - Page 34 Warwick Commission (2015)

A new segmentation of cultural consumption based on Taking Part data shows that the two most culturally engaged groups account for only 15% of the general population and tend to be of higher socio-economic status.



The wealthiest, better educated and least ethnically diverse 8% of the population forms the most culturally active segment of all: between 2012 and 2015 they accounted (in the most conservative estimate possible) for at least 28% of live attendances to theatre, thus benefitting directly from an estimated £85 per head of Arts Council England funding.

The same 8% of the population also accounted for 44% of attendances to live music, benefiting from £94 per head of Arts Council music funding.

For the visual arts, this highly engaged minority accounted for 28% of visits and £37 per head of public funding. - Page 33 Warwick Commission (2015)

We should be encouraging communities to see themselves as co-commissioners of their cultural and arts experiences, working with cultural partners locally and nationally. The challenge for the arts, culture and heritage sectors is to bring people from communities together in ways that reflect their expressions of identity and creative aspiration in a manner that can have a lasting impact on that local society. - Page 66 Warwick Commission (2015)

## **MAKING THE LOCAL MATTER**

Linking national policy to local agendas is a continuous theme in the Warwick Commission<sup>v</sup> of 2015, which is partly addressed in ‘Cultural Citizens Programme’ of the Culture White Paper 2016. The Warwick Commission calls for policies that fund local communities and regions to enable them to invest in more diverse and locally representative arts in order to sustain greater levels of participation from non-traditional audiences. They see this as an imperative to counter balance the metro-centric pull of larger towns and cities. The concern is many voices, experiences and talents of the UK’s population as a whole are not being recognised or nurtured, which ultimately has both social and economic consequences. Those of high socio-economic background, university-level educational attainment and a professional occupation are still more likely to engage more than any other group, a demographic which Creative Scene are conscious not to wholly ignore in the task to engage and reach audiences from all backgrounds in North Kirklees.<sup>vi</sup>

## **REFLECTIONS ON ‘THE HARD TO REACH’**

There is an underlying connotation of the ‘hard to reach’ audiences as socially excluded and/or suffering from social deprivation – terms which also invoke a notion of fragility, vulnerability, complex needs or at risk. Despite these connotations, research on the ‘hard to reach’ underlies the sense that they are peripheral, not

mainstream for various reasons – this might be by choice and not necessarily a factor of social deprivation. The important point here is the underling presumption in policy discourse that most ‘hard to reach’ groups/families want to be reached and included.<sup>vii</sup> Such debates are complex, but it does raise the question on whether the need to engage the ‘hard to reach’ is also a perceived necessity of the ‘hard to reach’ groups themselves. In this context, it may be necessary for Creative Scene to pose a set of difficult inter-related research questions to unearth the possible sensibilities and limitations behind attempts to engage *everyone* through a pro-active marketing and audience development strategy:

1. Should ‘hard to reach’ groups/families become engaged in the arts because they are perceived as notionally ‘deficient’ and the arts represents a means of improving their daily life?
2. Can the arts and cultural scene be enriched by a wider range of people becoming involved?
3. With regards to questions 1 and 2 above how can the programme offer a reciprocal agenda so the needs of all are represented?

The answers to these questions are complex yet they prompt Creative Scene to reflect upon the policies and funding which both informs their agenda, evaluation criteria and marketing strategy; to consider and act upon how these three interrelated aspects are applied in a local context. It is in the local context that the onus is placed on Creative Scene to meet a programming challenge, summarised as a dual balance between:

1. **inclusion:** a marketing strategy that attempts to stimulate new interest by making the programme relevant and accessible
2. **consultation:** with the communities on what kind of programme do people want

## CREATIVE CONVERSATIONS

Through a Creative Conversations initiative Creative Scene trialed several events, which aimed to bring together like-minded people around certain themes and creative genres: including, Petcha Kucha, poetry, Town is the Venue and Artist Reflections. They have found a popular combination around pairing a thematic approach to the programme with a food offer. Future development includes curating a programme of talks that are relevant to planned activity or stimulate thinking on

different themes, which have relevance to SceneMakers but can equally be opened up to a wider public offer. Producers are currently putting together a programme of talks to be hosted at the New Picture House (Dewsbury), with the intention of attracting inspirational provocateurs both locally and nationally to stimulate conversation. These will be ticketed events that will include a food offer, and will be open to the public.

## **FUTURE TALENT**

Creative Scene record success in supporting a small group of young people from North Kirklees to access different opportunities, which include participation events at the Lawrence Batley Theatre (LBT) and West Yorkshire Playhouse. The young people Creative Scene are engaging require a lot of support – highlighting the need to work closely with the LBT and other agencies where necessary. This includes Creative Scene and LBT complimenting each other's activities, avoiding duplication and working together on future bids, such as Andrew Lloyd Webber Foundation for working with young people aged 14-25.

## **ARTIST@WORK**

Artist@Work initiates opportunities for future large scale audience development by engaging with large employers and their employees (through gathering data, accessing their databases) which is compatible with the employers Corporate Social Responsibility, and more broadly employee engagement strategies. Producers have found that smaller employers take a high amount of Creative Scene staff resource and don't have the same opportunity for audience development as per large organisations. Moving forward, producers will focus on a smaller number of larger employers to foster deeper and long-lasting relationships with larger employers in order to develop greater reach of their employees and customers who live locally.

**See Appendix 1 for further details on marketing and audience development**

## **RECOMMENDATIONS**

1. Warwick Commission (2015) recommendation

*The most effective way to encourage participation among people who do not currently take part in any cultural activity is through their peers: seeing people who live next to them, or work with them doing something creative is a powerful stimulation to trying something new. Opportunities to make amateur participation more visible should be encouraged by cultural organisations, working in partnership with local government and civic organisations, and the Commission welcomes the EU-funded 'Culture Guide' scheme currently being piloted in four regions across the UK. Digital technologies also offer an*

*opportunity to encourage, showcase and develop local amateur participation and should be supported by digital R&D schemes.*

2. Review the quality, depth and reach of the programme in relation to local contexts, as well how this relationship is consistently articulated in the design and content of marketing materials, and use of on-line platforms. Equally, review the lead-in time and distribution of marketing materials to best amplify the premiere aspect of relating 'quality' to 'locality'.
3. Seek new models of local support and partnership (LEP, Kirklees Council, businesses) that pool financial and other administrative resources to maximise marketing opportunities, access and engagement initiatives.

## **7. EVALUATION**

The process of data collection for evaluation remains at an evolutionary stage: to date, on average, evaluation data collection represents less than 20% of the audience numbers, making any deep analysis and claim to comprehensive intelligent material on audience perception problematic. The evaluation questions Arts Council England (ACE) require are both problematic and demanding in the range and type of data to be collected and analysed: challenges include capacity of Creative Scene resource, demands on time, and problems associated with getting audience feedback. Creative People and Places (ACE) evaluation is underpinned by three core questions, which are outlined as:<sup>viii</sup>

1. Are more people from places of least engagement experiencing and inspired by the arts?
2. To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?
3. Which approaches were successful and what were lessons learned?

The default position is to adopt a tick-box accountability process to monitoring demographic engagement rather than the bigger challenge of what are the deeper affects Creative Scene has on individuals, communities with respect to legacy and sustainability. To counter this, this report recommends employing a variety of creative approaches to data collection / evaluation to establish methods which might prove successful in gathering broader and deeper intelligent information on audience perceptions: to enable meaningful rather than limited public perception; and,

ultimately, through this to engage more people in the arts and reflect upon local peri-urban identity and collective memory.

The approach is to evaluate the benefits and limitations of facilitating ‘bottom-up’ creative methods to public evaluation and consultation, relative to more conventional methods of evaluation via questionnaires and on-line surveys. Ultimately it is the intention of evaluation to build a model for deeper and broader community-led input into the programme.

Having considered North Kirklees position, its regional context, the current cultural ecology and political setting a suggested pilot scheme should be considered that involves the merger and combination of performative engagement, marketing materials and evaluation data collection mechanisms. In brief, this might involve using marketing materials, artists and performers more in gathering data, so evaluation mechanisms become embedded within all aspect of production, delivery, reception and marketing activities.

## **RECOMMENDATIONS**

- Adopt the principles of creative evaluation as an approach to human connectivity and personal stories as much as recording the demands placed upon recording statistical data.
- Adopt creative evaluation as an integrated participatory approach within programme events to inform future documentation, reflection and understandings of community engagement.
- Adopt evaluation methods that engages audiences, participants, arts organisations, community developers, urban planners in building their collective energies to achieve long-term goals.
- Evaluation to incorporate the abilities and needs of the people whose experience or service Creative Scene wish to evaluate.
- Evaluation to incorporate the North Kirklees environment with a focus on what we really need to know about how the programme affects people’s lives.
- Evaluation that captures a variety of people’s views, including: young people, children, older people, people with communication difficulties or people who may come from a perceived marginalized background.

- Evaluation that ensures we are ‘working with’ rather than ‘doing to’ the groups with whom the evaluation process is concerned.
- Review the evaluation methods to ensure the data collected is going to reveal something meaningful and useful about the difference Creative Scene is making.

(see Appendix 1 for example of evaluation exercise)

## 8. REFLECTIONS AND CONCLUSIONS

A significant element to Creative Scene’s achievements to date is the production of a varied programme that attracts a variety of audiences, and incorporates a variety of spaces, including: clubs, pubs, shops, community centres, sports centres, heritage sites, gardens, and parks.

Producing high quality cultural activity of all kinds, woven through these buildings and environments empowers, energises and drives ambition for everyone who organises, participates and experiences an event.

The step changes Creative Scene are implementing is impacting upon new and emerging models of participation, which builds on local cultural assets to make links with local business, education, healthcare, the voluntary and community sector, and local government. This report establishes the importance of policy in framing the context for cultural organisations focused on socially engaged art practices in terms of the underlying politics and economics that generate context and opportunities. In addition, forming a critical position that cultural organisations and artists both need to be conversant with policy developments.

Consideration should now be given to how Creative Scene may continue to work with its SceneMakers, stakeholders, partners and public, now they are poised to contribute to broader regeneration projects to address both the physical and the non-physical dimensions of cultural exclusion. Place-branding is often presented as a relatively fast approach to establishing and communicating an areas identity and potential through a cultural offer. However, place-branding also attracts much criticism because it often results in a generic layered approach that panders to neoliberal notions of cosmopolitanism and enterprise whilst ignoring the complexity of the local cultural ecology and cultural difference within. Hence, it’s important to find the right balance that acknowledges the distinctiveness and respectfulness of people and place whilst open enough to engage with cross-sector development for long-term improvement of North Kirklees.

The achievements to date of initiating a positive change in individuals, raising aspirations and self-worth through engagement in the arts (particularly in the SceneMakers) positions Creative Scene as a catalyst or change maker, poised to contribute to a step change that may have a wider and deeper impact upon the cultural, social and economic vitality of North Kirklees. Which is where Creative Scene's future Business Plan and future involvement of all, from the Consortium Board members through to individual volunteers, need to find the right balance in operations with the intimated (instrumentalist) ethos of the Culture White Paper – particularly where it indicates that interconnectivity among other policy fields, may be rewarded and supported as the key to engaging more people in the arts as well as the key to successful future funding.

In this context, finding a strategy to partner with the resources and objectives of other sectors in the area is an opportunity to reach and engage more publics and professional sectors in the benefits of establishing a distinct vibrant arts scene, including new models of commissioning and producing, and new ways or marketing and increasing appetite in the arts. This research highlights a number of areas of further development based on the following three recommendations:

## RECOMMENDATIONS

1. There is a need to encourage and develop methods for both Creative Scene staff, artists and existing SceneMakers to engage with policy issues and to understand how and why opportunities to work in the public sphere are shaped by policy.
2. There is a need to foster, share and highlight new forms of practice and related evaluation emerging between different sectors. These could take the form of pilot projects that challenge current modalities and address the need for organisational leaders, artists, members of the community and policy makers to work together.
3. There is a need to publicly recognise how Creative Scene is becoming an established cultural leader; highlighting the relevance of their leadership to wider cultural, social, environmental and economic development.
4. With respect to 1 and 3 above: Creative Scene should monitor the potential funding opportunities within The Culture White Paper to fulfill the above recommendations, to include: **Cultural Citizenship Programme**, aimed at young people in areas of deprivation and low engagement. **Great Place scheme**. This scheme will initially be piloted in 12 areas, of which at least four will be rural areas. It will support areas where there is a strong local partnership

and a commitment to embed culture in the local authority's plans and policies.

**Discover England fund.** The launch of £40 million funds to make it easier for visitors to discover England's national treasures and hidden gems, by encouraging partners to work together across geographical boundaries to develop iconic tourism trails.



# APPENDIX 1: PROGRAMME OVERVIEW: VISUAL MAPPING

Alongside attending meetings, events and interviews - information for this report is also provided by ACE Quartely Reports and recent Programme Strand producers report (RL, VH), February 2016. *Figures 1 and 2* provide a visual snapshot of the Creative Scene's areas of involvement and influence to date since July 2014.

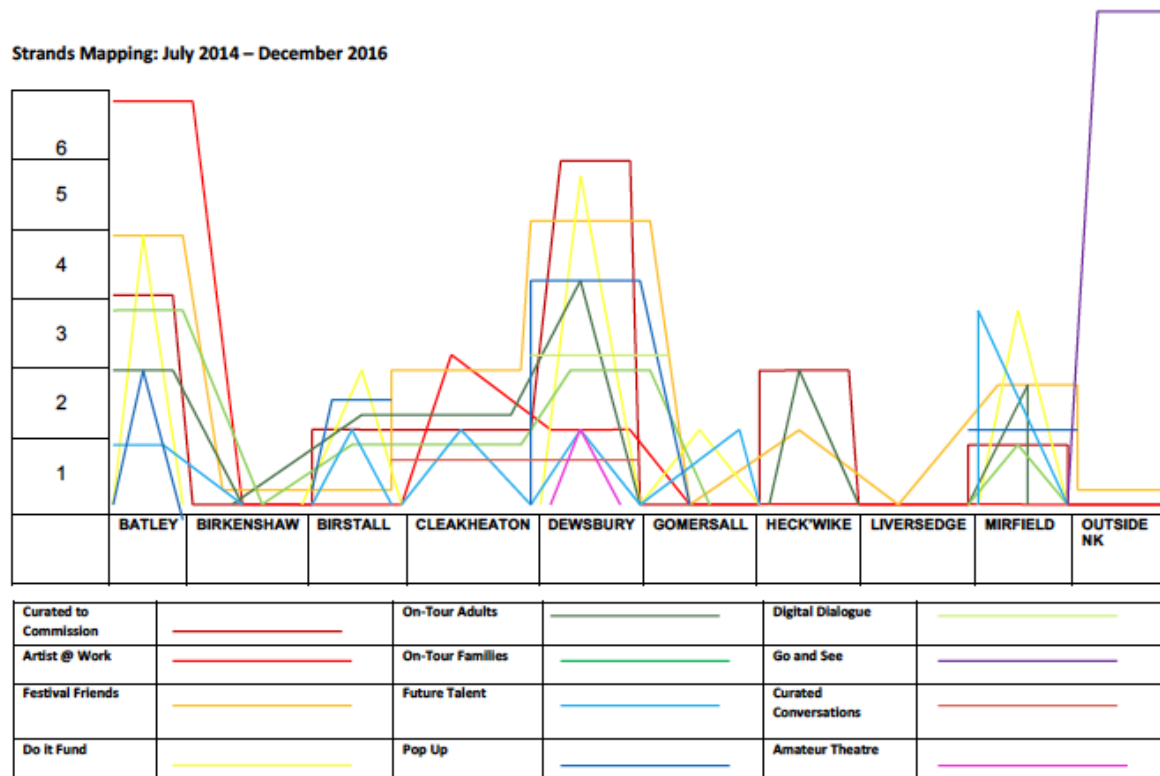


Fig 1: Strand Mapping: snapshot of number of different strand events per area

Much of the programme is centred on the two main areas of Dewsbury and Batley – Heckmondwike, Mirfield, Cleckheaton and outside North Kirklees being the other distinctive areas of activity. The programme activities in *figures 1 and 2* are comparable to SceneMakers activity – see *figure 3*.

## A. PARTICIPATION

Participation programme includes the following strands: Artist@Work, Go-and-See, SceneMakers, Do-it-Fund, Pop-Ups.

## ARTIST@WORK

Artist@Work initiates opportunities for future large scale audience development by engaging with large employers and their employees (through gathering data, accessing their databases) which is compatible with the employers Corporate Social Responsibility, and more broadly employee engagement strategies. Producers have found that smaller employers take a high amount of Creative Scene staff resource and don't have the same opportunity for audience development as per large organisations. Moving forward, producers will focus on relationships with a small number of larger employers to have a sustained relationship and develop greater reach of their employees and customers who live locally.

Programme Mapping: July 2014 – December 2015

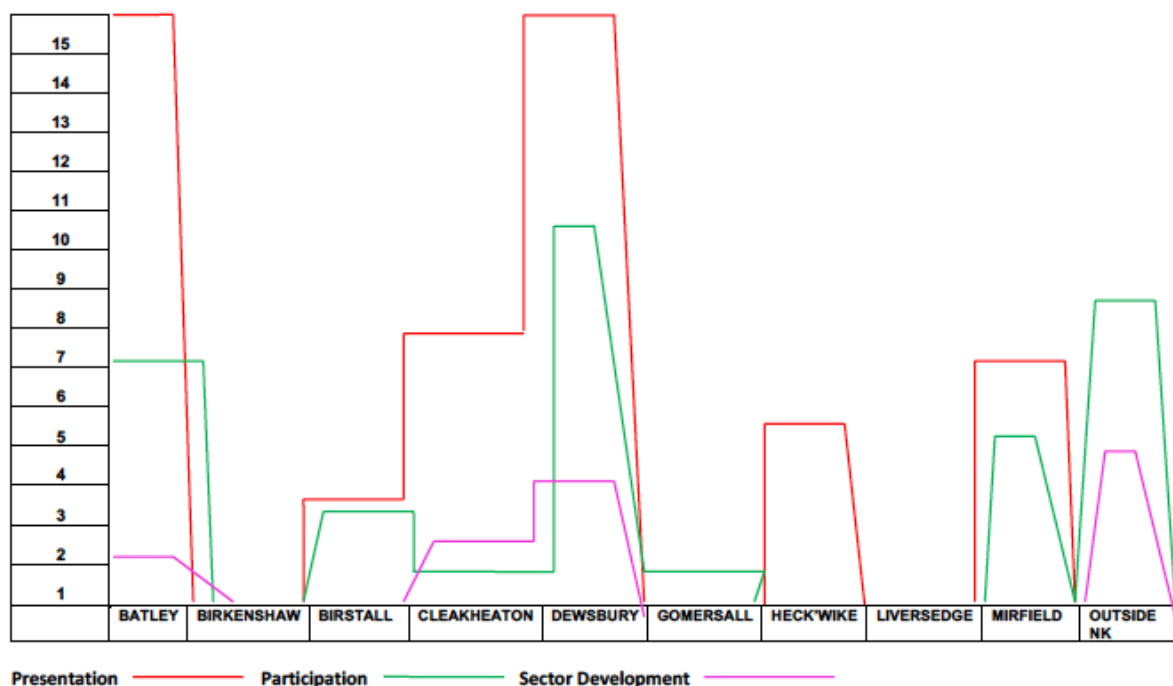


Fig 2. Programme Mapping: number of programme type events per area

## GO & SEE

To date there has been over ten trips with a variable take up from the SceneMakers. Producers report that Go and See takes a large amount of Creative Scene staff time and resource to engage new participants to offer opportunities for visits to cultural events and activities outside of North Kirklees. The future intention for the producers is to enable a self-organised approach where SceneMakers can propose and plan their own trips, extend their reach and further their networks. People engaged in Artist@Work or take part workshops will be encouraged to propose a trip within the Go & See initiative for a group from their own networks.

## **SCENEMAKERS**

Creative Scene currently have a group of fourteen SceneMakers who are attached to a producer and a current or forthcoming project. The producers have created individualised personal development programmes for each SceneMaker and a system for managing these in collaboration with their producer. The support Creative Scene have provided key individuals goes beyond SceneMaker activities – the intention is to work with more people through both Festival Friends and the On Tour networks to be incorporated into the SceneMakers group and the support it provides. Creative Scene intend to use their SceneMakers as a catalyst to grow a larger network of SceneMakers, incorporating Sector Development activities like those within Creative Conversations and other training opportunities.

## **DO IT FUND**

To date Creative Scene have awarded sixteen groups and/or individuals, which enabled them to try something new. Many of these groups were from hard to reach South Asian communities. Providing a small amount of money means there is relatively a more modest impact: evaluation has been compounded by issues of quality of activity and also data collection of the outcomes. The groups have needed a lot of support in finding and contracting related artists.

## **POP-UPS**

Creative Scene have trialed a number of different strategies for pop-ups, such as using an empty shop (Cleckheaton) with a partner organisation (Connect Housing) or a busy outdoor space (Dewsbury Market) – the outcomes have enabled Creative Scene to reflect the effectiveness of these pop-up spaces. Larger numbers of participants have resulted when the pop-up happens in a space that already has users and/or audience. Pop ups can be used to address identified ‘cold spots’ and also present opportunity to promote future events happening in the area (i.e. Batley Vintage activities).

## **B. PRESENTATION**

Presentation programme includes the following strands: Curated to Commissioned, Festival Friends, On-Tour.

### **CURATED TO COMMISSIONED**

The intention with this strand is for Creative Scene to develop ambition and appetite with different organisations for creative investment: e.g. Yorkshire Festival wish to programme an act into Cleckheaton with no financial investment from Creative Scene. Events have been programmed in a variety of locations, including the heart of communities, which make it easy for audiences to access and experience. Creative

Scene have noted a correlation between where the activity is held and people attending from the surrounding postcodes. In preparation of an event activities include engaging with the community to feed audience development and help make the event desirable. In the future Creative Scene will look to develop a number of locations as 'cultural venues' for making work and working with SceneMakers/Festival Friends - with a view to completing an Arts Council England G4A application. Other initiatives include crowd funding for the programme as audiences wish to see specific events in their community continue beyond current funding levels.

## **FESTIVAL FRIENDS**

In 2015 Creative Scene worked closely with ten different festivals and this support and collaboration resulted in a number of benefits including audience development, public engagement, programming and sector development/training. The needs of the different festivals are complex and varied but following the first year of delivery Creative Scene are now in a better position to prioritise resources for enhanced outcomes. Creative Scene identify there is a need to work closely with Kirklees Council to minimise duplication of duties and ensure mutual benefits are maintained to maximise the quality of each festival. Common concerns include future funding streams and ensuring volunteer capacity can meet festival demand.

## **ON TOUR**

There is a growing appetite from community centres, sports clubs and pubs to host events and performances where there is readymade local audience that can sustain the same show across the North Kirklees network. However, there is a lack of appropriate creative 'programmes' that are seemingly relevant for the local venue audiences with respect to physically fitting in the space, and accommodating non-traditional audience behaviours that reflect the peri-urban sensibilities. Creative Scene will continue to work with different promoters and involve them in the programming and commissioning of appropriate programmes for the North Kirklees network. Creative Scene will seek opportunities to offer programmes created in North Kirklees to tour other CPP/children's networks with a view to attract funding for future commissioning.

## **C. SECTOR DEVELOPMENT**

Sector Development programme includes the following strands: Creative Conversations, Future Talent, Artist Development.

## **CREATIVE CONVERSATIONS**

Through Creative Conversations Creative Scene trialed several events, which aimed to bring together like-minded people around certain themes and creative genres: including, Petcha Kucha, poetry, Town is the Venue and Artist Reflections. Creative Scene have found a popular combination around pairing a thematic approach with a food offer. Future development include curating a programme of talks that are relevant to planned activity or stimulate thinking on different themes, which have relevance to SceneMakers but can equally be opened up to a wider public offer. Producers are currently putting together a programme of talks to be hosted at the New Picture House (Dewsbury), which will attract inspirational provocateurs both locally and nationally to stimulate conversation. These will be ticketed events that will include a food offer, and will be open to the public.

## **FUTURE TALENT**

Creative Scene record success in supporting a small group of young people from North Kirklees to access different opportunities, which include participation events at the Lawrence Batley Theatre (LBT) and West Yorkshire Playhouse. The young people Creative Scene are engaging require a lot of support – highlighting the need to work closely with the LBT and other agencies where necessary. This includes Creative Scene and LBT complimenting each other's activities, avoiding duplication and working together on future bids, such as Andrew Lloyd Webber Foundation for working with young people aged 14-25.

## **SCENEMAKERS**

Creative Scene currently have fourteen SceneMakers who are attached to a Creative Scene producer. On average SceneMakers meet bi-monthly to discuss past projects, share best practice, and discuss ideas and projects for further development; though there is a call amongst SceneMakers themselves to meet more regularly and perhaps seek a different agenda, and different meetings between established SceneMakers and new, potential, SceneMakers? The role of the SceneMaker is to help shape the programme from a grassroots level, providing Creative Scene with a regular community voice on different aspects of the programme's development, as well as being a local cultural ambassador for Creative Scene. They have given invaluable insight to the Creative Scene team as they have local knowledge, connections and influence that have been immensely helpful when planning new projects, creating marketing materials and forging partnerships.

These individuals also enable an accessible face and a local voice to the programme, giving Creative Scene the chance to highlight and celebrate the people who have helped make things happen. Each SceneMaker has commenced discussion on a

personal development programme to enable them to work in close collaboration with their producer. Is this a programme that is captured/articulated into a single document for wider reflection?

SceneMakers Activity and Volunteer Activity: April 2014 – December 2016

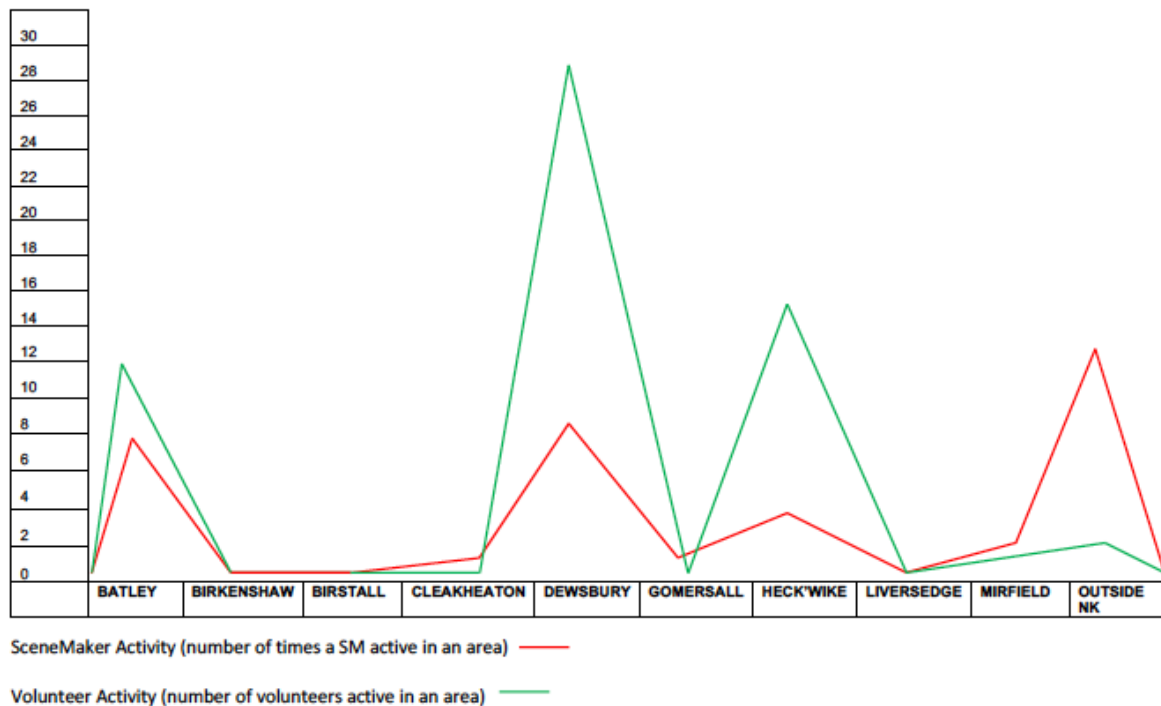


Fig 3. Visual Overview: number of times a SceneMakers and Volunteering Activity per Area

Figure 3 shows how there is a predominance of SceneMaker activity in Batley, Dewsbury and Heckmondwike, which is supported proportionally with volunteering activity. Proportionally there are always a greater number of volunteers than Scenemakers, except for activities outside of North Kirklees, which are aimed specifically at the SceneMakers personal development. On interviewing the Scenemakers and attending Scenemakers bi-monthly meetings it is clear that the SceneMakers role in supporting, co-organising or engagement with the commissioning process indicates the crucial role they play in fostering the success of an event and correspondingly volunteering activity.

In comparison to Figure's 1 and 2 the SceneMakers volunteering activity indicates that much of the programme has been conducted with SceneMakers and volunteers at the heart of the planning and commissioning process. Figure 4 shows the number of hours volunteers have given over the Creative Scene activities (approximately 340 hours total) – which equally mirrors the programme mapping in Figures 1 and 2.

Volunteer Hours: April 2014 – December 2016

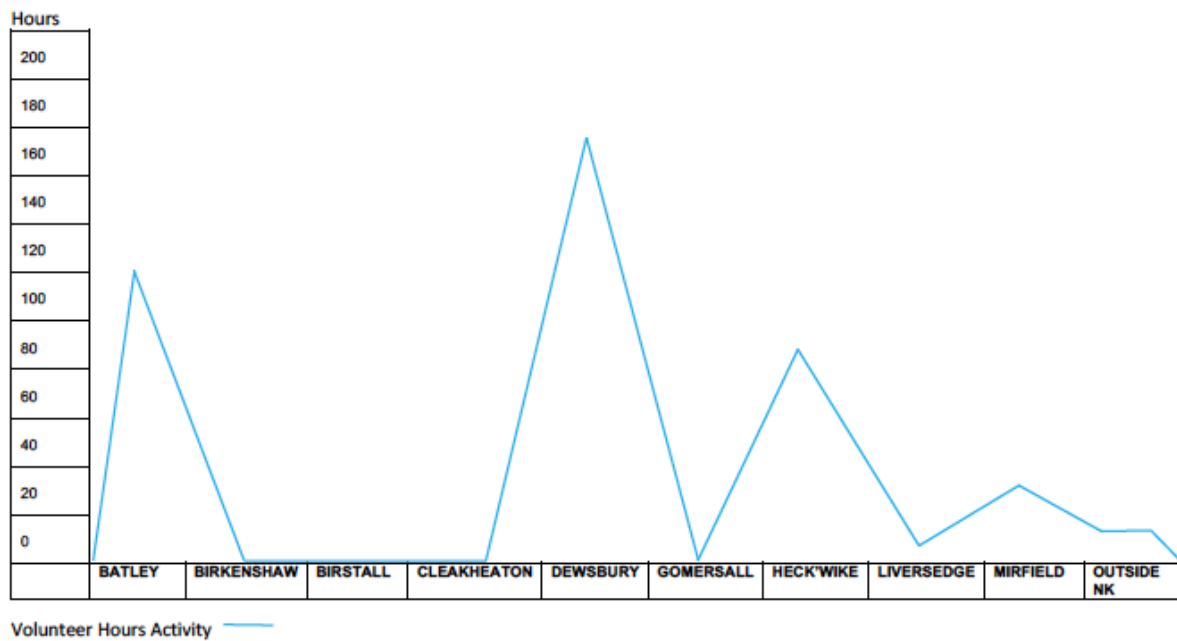


Fig. 4: Volunteer Hours

Estimated Audience Numbers: April 2014 – December 2016

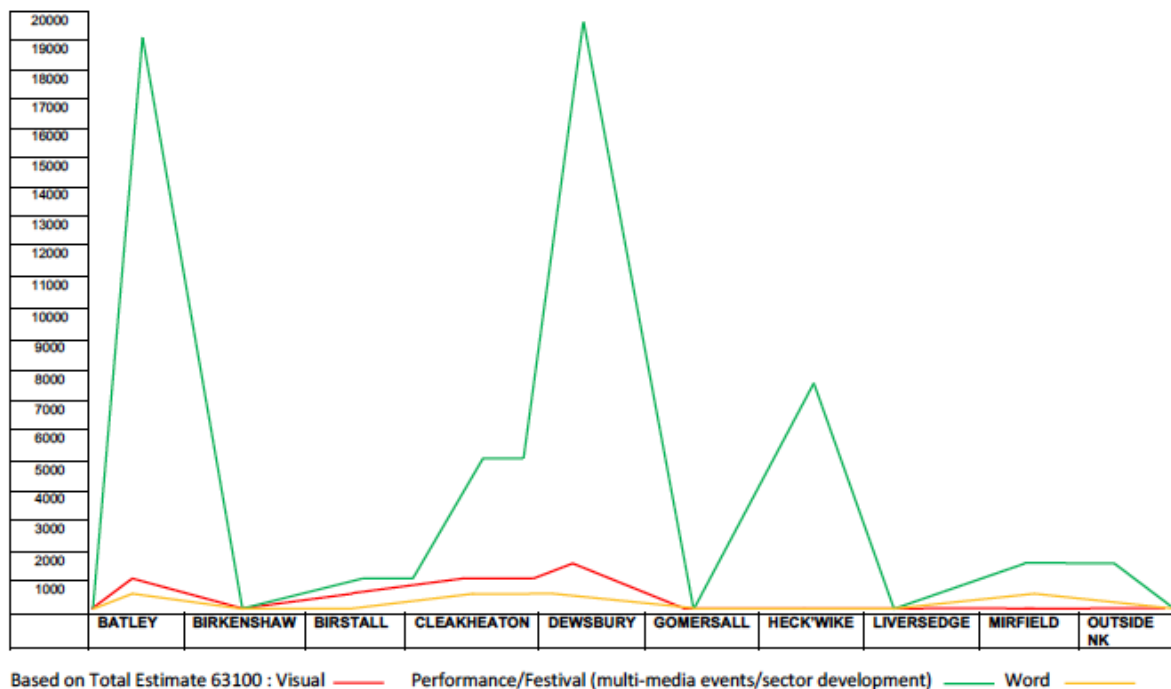


Fig. 5: Estimated audience numbers April 2014 to December 2016

## AUDIENCE NUMBERS

Audience numbers between Batley and Dewsbury and other areas generally mirror the trend when comparing figure.5 to figures 1 and 2. Events in the Festival Friends

strand such as the Batley Festival (approx. 4,000), Batley Vintage Day (approx. 8,000) and Dewsbury-on-Sea (approx. 15,000) are examples of attracting the largest non-ticket holding events. Whereas the smaller audience numbers in areas such as Birstall, Cleckheaton and Mirfield, generally, tend to be events that have distinct target audiences, such as the Do-it-Fund Taster sessions (art, photography, textiles) at Birstall Library (30), and Go and See events outside of North Kirklees for the SceneMakers: other examples include ‘Walter Lemon Face’ that toured Birstall, Cleckheaton and Mirfield as well as Dewsbury and Batley (totalling 166) – these events are generally ticketed.

## D. PROGRAMME CHARACTERISTICS

The following graphics provide an initial visual snapshot on different elements of Creative Scene programme to date – in particular highlighting the relationship between different art-forms, whether presented indoor or outdoor, and whether ticketed or free. These visuals can be compared with *figures 1 to 5* to commence dialogue on which art-forms and sites of presentation may be more effective than others in relation to Creative Scene’s overall strategic aim – hence this report is a stimulus for further discussion.

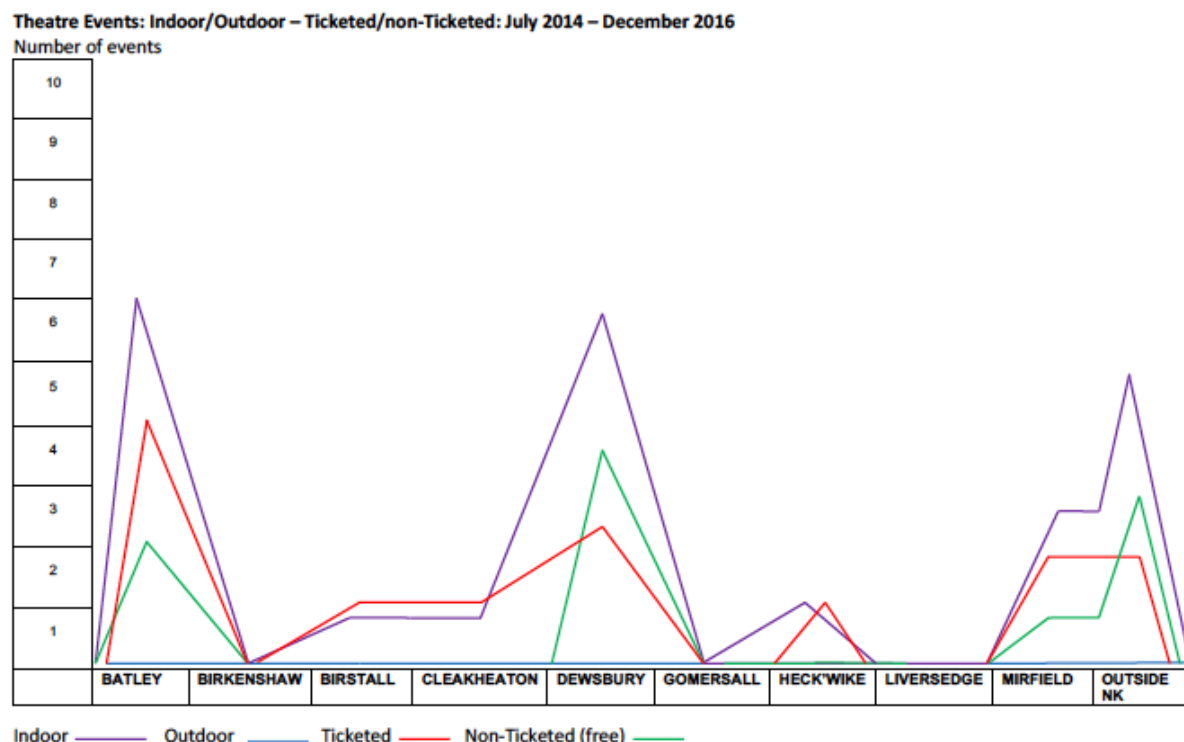


Figure 6: number of theatre events across each area, comparing indoor/outdoor and ticketed/free entry



**Festival/Multi-attractional Events: Indoor/Outdoor – Ticketed/non-Ticketed: July 2014 – December 2016**

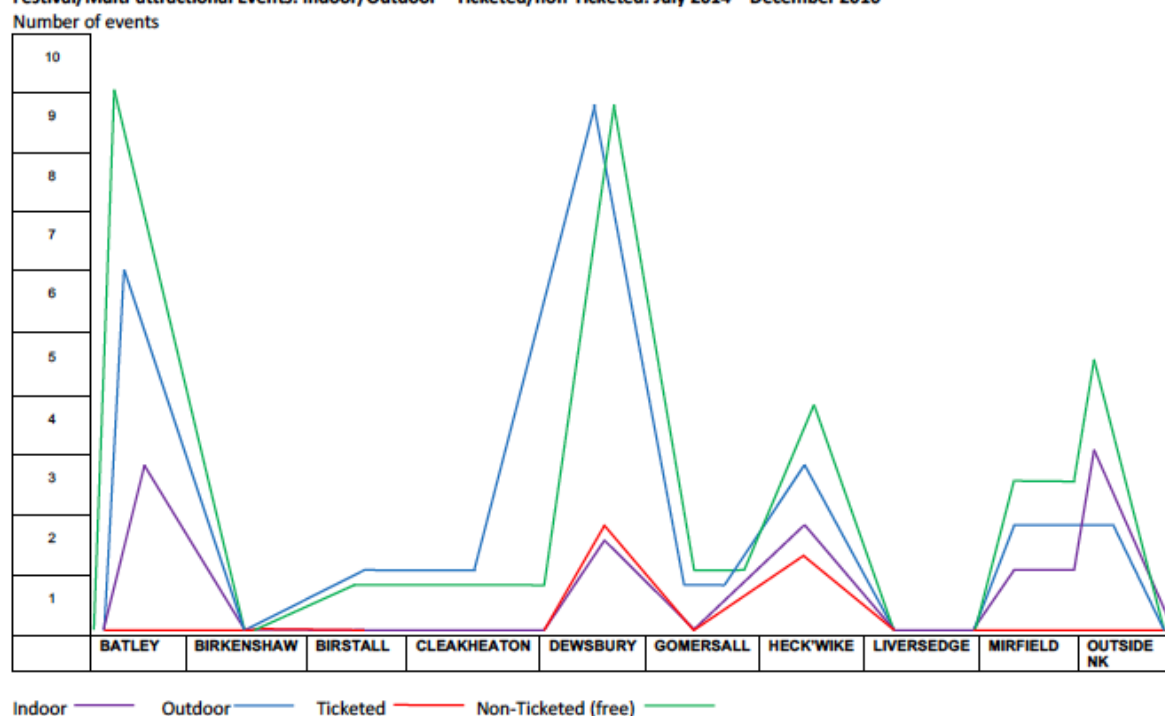


Figure 7: number of festival/multi-attractional events across each area, comparing indoor/outdoor and ticketed/free entry. This is the broadest category that includes multiple art-forms.

**Visual Arts: Indoor/Outdoor – Ticketed/non-Ticketed: April 2014 – December 2016**

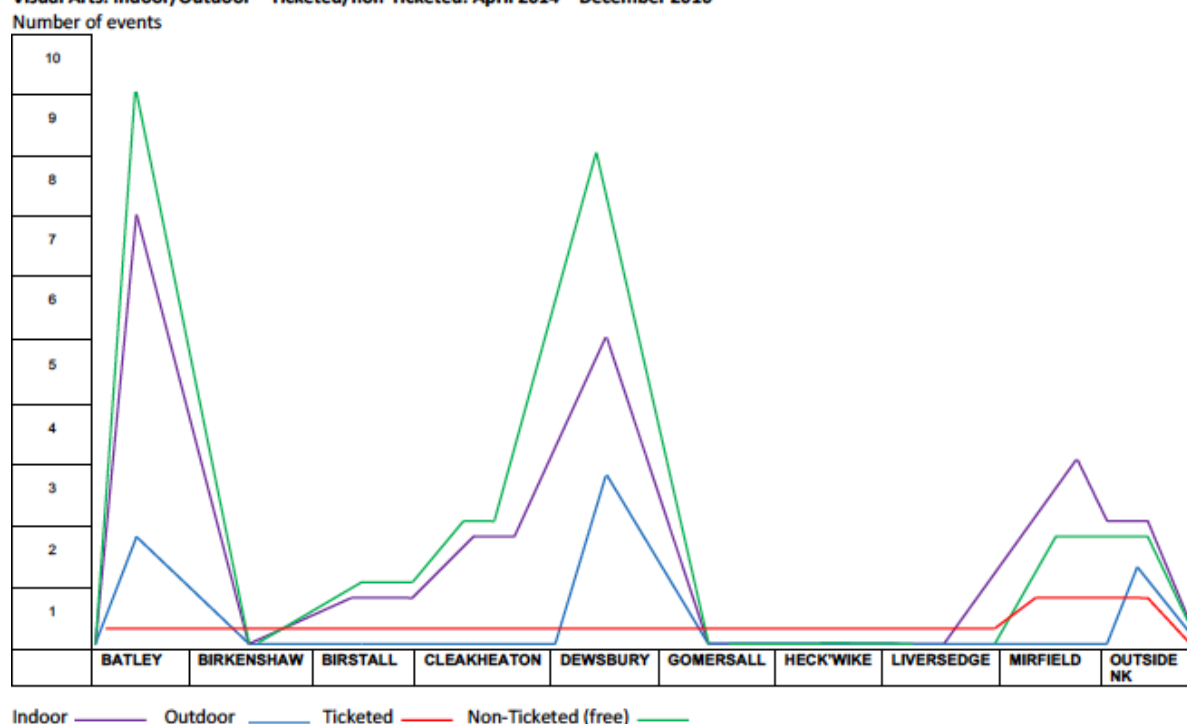


Figure 8: number of visual arts events across each area, comparing indoor/outdoor and ticketed/free entry. (Amendment: visual title should read July 2014 to December 2015)

Music: Indoor/Outdoor – Ticketed/non-Ticketed: July 2014 – December 2016

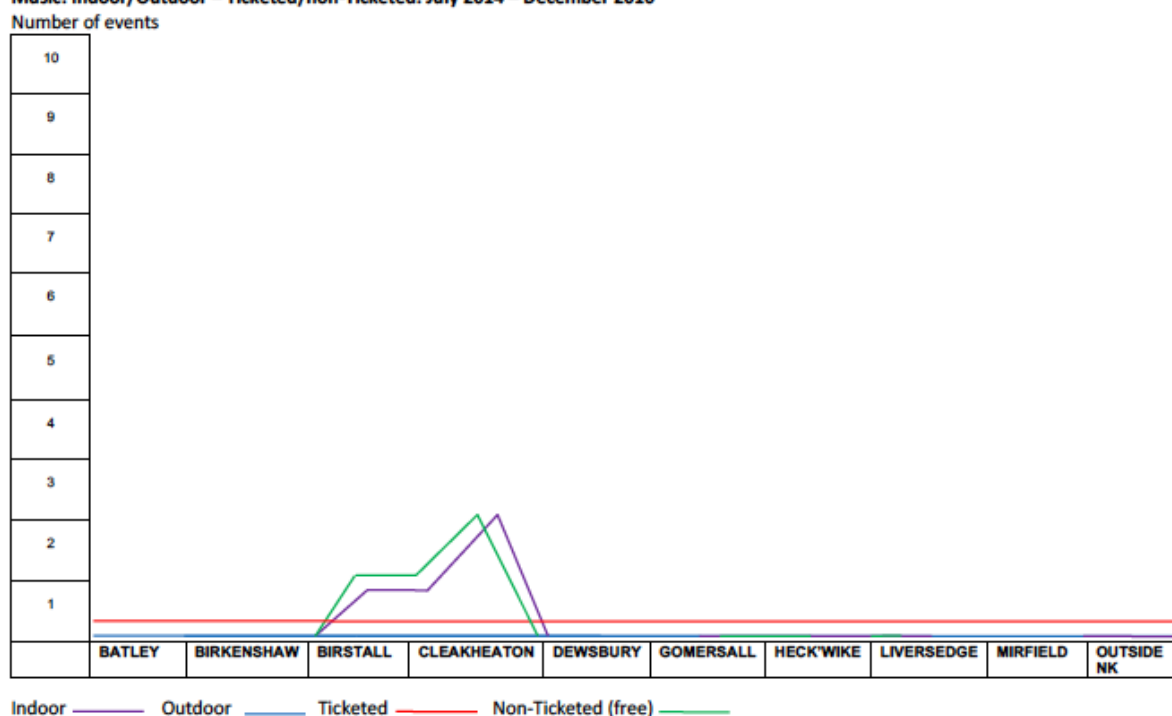


Figure 9: number of music events across each area, comparing indoor/outdoor and ticketed/free entry.

Spoken Word: Indoor/Outdoor – Ticketed/non-Ticketed: July 2014 – December 2016

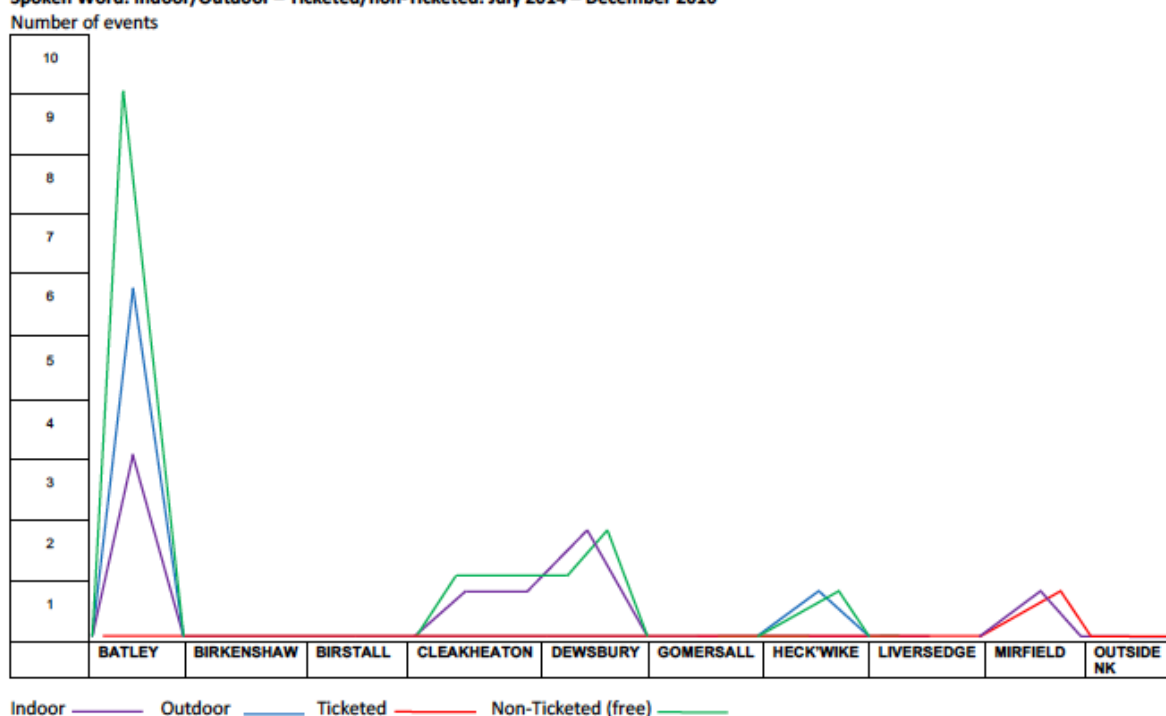


Figure 10: number of spoken word events across each area, comparing indoor/outdoor and ticketed/free entry.

# **APPENDIX 2: EXAMPLE OF CREATIVE EVALUATION ACTIVITY WITH SCENEMAKERS**

## **‘DECONSTRUCT’ CREATIVE SCENE FIRST SUCCESSFUL ACE CPP APPLICATION**

With the removal of any sensitive material, share the main grant application content with the SceneMakers, and ask them to ‘deconstruct’ the completed application form by reviewing key words and phrases in relation to future development and objectives. This can be a drawing-collage exercise to tease out and interrogate key statements - the intention is to record and implement a ground-up approach to transform one older text into a new future document. Assist the SceneMakers in deconstructing “*grant speak*” and brief them on how to interpret the broader aims and objectives in relation to delivery.

### **ACTIVITY AIMS AND OBJECTIVES:**

- Encourage multiple ways of expression.
- Encourage participants to share their feelings.
- Embrace the idea that we are all creative beings.
- Build on the creativity fostered in the project.
- Lay the ground for more in-depth responses for future interviews
- Generate materials to be used in final reports.
- Helps group members get to know Creative Scene’s broader objectives as well as each-others aspirations.
- Triggers memories that can lead to group discussion.
- Leads to a sense of group history, belonging and ownership of strategic aims.
- Helps SceneMakers step back from their environment and comment on what Creative Scene has accomplished.

**This activity can be done by SceneMaker individuals, pairs, or small groups.**

- With access to photocopiers ask the SceneMakers to 'deconstruct' the ACE application or Creative Scene Business Plan: cutting, enlarging and/or reducing of key words.
- Keep the selected phrases for 'deeper' reflective discussion.
- Equip the SceneMakers with digital cameras beforehand to match or contrast the deconstruction of the documents with photos of their experiences.
- Ask each SceneMaker to tell stories about their experiences in taking photos.

# APPENDIX 3: CULTURAL ECONOMY

A local cultural economy may be founded on the following three inter-related strategies – see Totnes ‘Transition Culture’ as one example:

<http://transitionculture.org/2008/05/01/they-dont-just-shop-local-in-totnes-they-have-their-very-own-currency/>

Alternative local currencies are also available in Bristol, Stroud and Brixton, see:

<http://www.thisismoney.co.uk/money/saving/article-2207119/From-Brixton-Bristol-Pounds-towns-print-money.html>

Towns printing local currency is also widely adopted across North America, see Calgary, Detroit and Philadelphia.

## **1) The creative arts attract visitors**

Tourists visit a community primarily in order to attend an arts event (alternatively, tourists may prolong a trip in order to attend an arts event). They will spend directly on the arts event and may also shop, eat at a local restaurant and/or stay at a hotel in the community. To the extent that these cultural tourists’ pounds are spent by the arts organization – as well as the stores, restaurants and hotels – on local goods and services, the income brought in to the community for an arts event will have indirect multiplier effects on the local economy.

## **2) The arts attract residents and businesses**

The density of arts organizations and prevalence of arts events may play a role in attracting residents and businesses to (re)locate to a community by improving its image and making it more appealing. This is especially true for attracting highly skilled, high-wage residents, who will have a larger economic impact than less-skilled people. Businesses, especially those that employ highly trained mobile personnel, may consider the presence of cultural venues when making (re)location decisions. High concentrations of artists, performers and/or high-skilled cultural workers may produce knock-on effects, where businesses (especially those in the fast-growing ‘creative industries’ are drawn to an area because of the availability of creative talent and/or high-skilled workers, and vice versa.

## **3) A circular arts economy to attract arts investments**

By improving a community’s image, people may feel more confident about investing in that community. A circular economy is an alternative to a traditional linear economy (make, use, dispose) in which resources including finance is used locally for as long as possible. In brief, each pound spent on some good or service is then used by the recipient to pay for more goods and services to the extent that the money circulates within the community or region, hence it multiplies within that community. For example, £10 spent on a ticket to a play, the playhouse turns around and spends £5 of that for set design supplies from local theatre designers. The cultural venue also

spend locally some portion of their income that is derived from the initial £10 to pay for more local goods and services; and the stores from which they bought supplies in turn use some of that money to pay their workers and buy more local supplies, and so on.

# INDICATIVE REFERENCES

These references provide a social, cultural and political backdrop to many of the issues raised in this report.

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# ENDNOTES

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